

Mel Bay Presents

Five Popular Persian Ballads

For Solo Classic Guitar ● Arranged by Lily Afshar

1 2 3 4 5 6 7 8 9 0

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The five ballads are selected from Persian folk music. They are arranged here in their purest and most direct form. They speak directly to people and although old, they remain popular with Persians to this day. The ballads originate from various parts of Persia where different dialects are used. In these arrangements I have tried to give the melodies the same nuance and embellishments that a singer would. All the ballads except *Dareneh-Jaan/Aziz Joon* begin with a short introduction establishing the tempo and mood. In *Jaan-e-Maryam*, the muted strumming of the melody is an imitation of string tremolo. The arrangement of the *Lala-ee* is inspired by a version for choir by the late Iranian composer, violinist, and conductor, Rouben Gregorian.

The *Five Popular Persian Ballads* have been recorded by Lily Afshar on *A Jug of Wine and Thou*, Summit Records, DCD 236.

Gol-e-Gandome

Composed by Lily Afshar

♩ = 60 Molto cantabile

5

ritmico

flesh

p

10

15

20

25

tr~

pont.

tr~

sul tasto

31

0 0

molto vib.

dolce

mf

37 *D.S. al Coda*

CODA

48 *rit.*

Dareneh Jaan/Aziz Joon

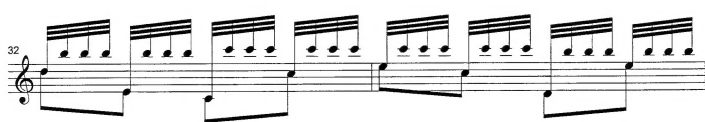
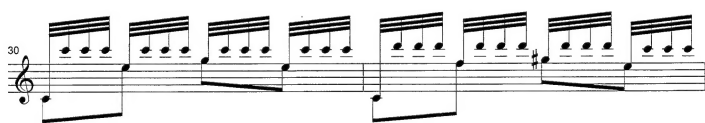
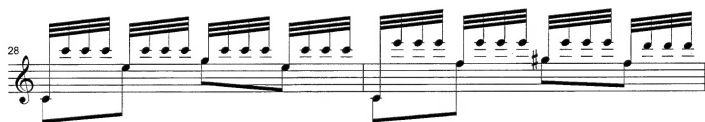
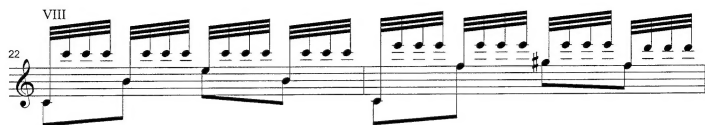
Composed by Lily Afshar

♩ = 76 Moderato
art. harm.

The musical score is written for a single melodic line on a treble clef staff in 3/4 time. It begins with a tempo of Moderato (76 bpm) and an artistic harmonic marking. The score is divided into measures, with measure numbers 6, 10, 12, 14, 16, and 18 indicated at the start of their respective lines. The piece features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. A key signature change to one sharp (F#) occurs at measure 14. Performance markings include *molto rit.* (very slow) and *cantabile* (singing style) at measure 8, and *a tempo* (return to tempo) at measures 10, 14, and 16. A repeat sign with first and second endings is present at measure 6. A trill (V) is marked at measure 8. The score concludes with a final cadence at measure 19.



VIII



34 *f* *rit.* harm. 19

a tempo

37

39

41 *rit.*

a tempo

43

45

47 *rit.*

50 $\bullet = 138$ con bravura

mf *f* *ff* *f*

57

63

69

*D.C. al Coda
senza repetitione*

⊕ CODA

74

molto rit.

Leila-Leila

Composed by Lily Afshar

$\text{♩} = 80$ Rubato

p

6

XII

$\text{♩} = 56 - 60$

p

rit.

12

mf

18

cresc.

sul tasto

24

1 2 4

pont.

30

5

35

cresc.

40 *harm. on melody*

45 *harm. on melody*

51 *rit.* *pp*

Jaan-e-Maryam

Composed by Lily Afshar

Freely

mf

3

p

6

tr

9

tr

11

tr

14

• = 60-66 ritmico

18

p

flesh

III

23

28

33

2

2

art. harm.

3

art. harm.

8va

44

(8va)

0

2

4

2

III

4

2

1

3

cresc.

49

2

1

4

II

III

2

1

54

3



Lala-ee

(Lullaby)

Composed by Lily Afshar

$\text{♩} = 72$ Lento
harm. (4) V VII XII
dolce
rit.
a tempo cantabile XII
p

5 *rit.*

9 *a tempo*
marcato il basso

12 XII VII (4) (5) 3

16 3 art. harm. harm. V

19 *a tempo* *rit.* *rit.* XIX *pp*